DOCUMENT RESUME

ED 091 725 CS 201 330

AUTHOR Wall, Ernest R.
TITLE Topical Analysis of the Content of Literature Discussions.
PUB DATE 74
NOTE 54p.; From author's Ph.D. Dissertation, University of Toronto; See related documents CS 210 320-375

EDRS PRICE MF-$0.75 HC-$3.15 PLUS POSTAGE
DESCRIPTORS *Content Analysis; *Educational Research; Language Arts; *Literature Appreciation; *Measurement Instruments; Research Tools; Resource Materials; *Teaching Skills
IDENTIFIERS *The Research Instruments Project; TRIP

ABSTRACT

Designed to describe and categorize the topics in a classroom or small-group discussion of literature, this instrument is a content analysis scheme. After segmenting into statements the typed transcript of an audio-recorded literature discussion, the researcher categorizes each statement into one of four categories--position, nature, stance, and subject--under which there are seventeen subcategories. An unusually high interrater reliability of .93 was achieved between the author and an assistant he trained. [This document is one of those reviewed in The Research Instruments Project (TRIP) monograph "Measures for Research and Evaluation in the English Language Arts" to be published by the Committee on Research of the National Council of Teachers of English in cooperation with the ERIC Clearinghouse on Reading and Communication Skills. A TRIP review which precedes the document lists its category (Teacher Competency, Literature), title, author, date, and age range (junior high, senior high, postsecondary), and describes the instrument's purpose and physical characteristics.] (JM)

NCTE Committee on Research

The Research Instruments Project (TRIP)

U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
NATIONAL INSTITUTE OF EDUCATION
THIS DOCUMENT HAS BEEN REPRODUCED EXACTLY AS RECEIVED FROM THE PERSON OR ORGANIZATION ORIGINATING IT. POINTS OF VIEW OR OPINIONS STATED DO NOT NECESSARILY REPRESENT OFFICIAL NATIONAL INSTITUTE OF EDUCATION POSITION OR POLICY

ED 091725

The attached document contains one of the measures reviewed in the TRIP committee monograph titled:

Measures for Research and Evaluation in the English Language Arts

TRIP is an acronym which signifies an effort to abstract and make readily available measures for research and evaluation in the English language arts. These measures relate to language development, listening, literature, reading, standard English as a second language or dialect, teacher competencies, or writing. In order to make these instruments more readily available, the ERIC Clearinghouse on Reading and Communication Skills has supported the TRIP committee sponsored by the Committee on Research of the National Council of Teachers of English and has processed the material into the ERIC system. The ERIC Clearinghouse accession numbers that encompass most of these documents are CS 201 320 -CS 201 375.

TRIP Committee:

W.T. Fagan, Chairman
University of Alberta, Edmonton

Charles R. Cooper
State University of New York
at Buffalo

Julie M. Jensen
The University of Texas at Austin

Bernard O'Donnell
Director, ERIC/RCS

Roy C. O'Donnell
The University of Georgia
Liaison to NCTE Committee
on Research

CS 201 330

NATIONAL COUNCIL OF TEACHERS OF ENGLISH
1111 KENYON ROAD
URBANA, ILLINOIS 61801

Category: Teacher Competency, Literature

Title: Topical Analysis of the Content of Literature Discussions

Author: Ernest R. Wall

Age Range: Junior High, Senior High, Post Secondary

Description of the Instrument:

Purpose: To describe and categorize the topics in a classroom or small-group discussion of literature.

Date of Construction: 1974

Physical Description: The TACL is a content analysis scheme. After segmenting into "statements" (orthographic sentences) the typed transcript of the audio-recorded discussion, the researcher then categorizes each statement. Reporting can be simply percentages of statements in each of the categories of the scheme. The four categories of TACL are position, nature, stance, and subject; and under these categories are seventeen subcategories. The table below outlines the scheme.

Elements of a Classroom Transcription
of a Lesson in Literature

TD - Total Discourse
UT - Utterance
ST - Statement
EP - Episode

Categories and Subcategories of the TACT Instrument

POS	Position	EX	Extrinsic
		IN	Intrinsic
NAT	Nature	PRO	Procedural
		EXT	Extraneous
		INT	Interpretive
		PARA	Paraphrasable
STA	Stance	SEL	Selection
		AUT	Author
		ART	Artist
		REA	Real
SUB	Subject	Lit	Literary
		Nor	Normative
		PSY	Psychological
		SOC	Sociocultural
		HIS	Historical
		BIO	Biographical
		PHIL	Philosophical

Miscellaneous

T - Teacher
S - Student
UNC - Unclassifiable

Validity, Reliability, and Normative Data:

An unusually high interrater reliability of .93 was achieved between the author and an assistant he trained. In the complete report where TACL appears, data are reported on topics in a discussion of Steinbeck's story "Flight" in four small groups. However, these data could not be considered "normative" in the traditional sense.

Ordering information:

EDRS

Related documents:

Ernest R. Wall, The Development and Application of an Instrument for the substantive Analysis of Literature Teaching in the Secondary School, unpublished doctoral dissertation, University of Toronto, 1974.

PERMISSION TO REPRODUCE THIS COPYRIGHTED MATERIAL HAS BEEN GRANTED BY
Ernest R. Wall

TO ERIC AND ORGANIZATIONS OPERATING UNDER AGREEMENTS WITH THE NATIONAL INSTITUTE OF EDUCATION. FURTHER REPRODUCTION OUTSIDE THE ERIC SYSTEM REQUIRES PERMISSION OF THE COPYRIGHT OWNER

The TACL Instrument

This section discusses the categories and subcategories of the TACL Instrument, developed for the identification and classification of literary and non-literary topics which ensue during a discussion of a specific literary work in a secondary school classroom. The TACL Instrument has been developed by studying a variety of positions about the purposes and procedures of literature study at the secondary school level (Chapter 2), by reviewing existing instruments for analyzing classroom interaction which contain categories relevant to the content of classroom discourse (Chapter 3), by reviewing instruments for analyzing an individual's oral or written response to a literary work (Chapter 3), and by conducting initial studies of transcriptions with several classroom discussions of John Steinbeck's short story "Flight" (Chapter 4).

The description of the TACL Instrument includes three separate issues. First, it considers the transcription of the classroom discussion and identifies and defines the various units of discourse in the written transcription which are submitted to analysis. Second, it discusses the derivation of the categories and subcategories of the TACL Instrument. Third, it considers the TACL Instrument and identifies and defines the various categories and subcategories that form its several divisions. Examples of the units of discourse and of the categories and subcategories that constitute the TACL Instrument are included in appropriate places.

The Units of Discourse of a Transcription of a Lesson in Literature

Smith and Meux in their studies of the logic and strategies of teaching refer to a transcription of a classroom discussion and its divisions by using the terms total discourse, utterance, statement, episode, and venture.[1] With certain minor modifications and one omission these terms are used in this study to identify the transcription and its divisions. The definitions of the terms follow. The specific modifications that have been made for this study are presented in

---

[1]Smith and Meux, A Study of the Logic of Teaching, pp. 13-28, passim.

parentheses following each definition.

Total Discourse

The total discourse is the verbal behavior occurring during a particular period of time, usually an entire classroom period. (In this study the completion and conclusion of the discussion of the short story "Flight" constitutes the total discourse, rather than a specific period of time such as a single classroom period. Some teachers complete the discussion within a classroom period; others make use of an extended classroom period to suit the anticipated needs of the discussion; and others extend the discussion over several days. In one instance, a teacher discussed two short stories in a single classroom period, in which case the total discourse is that portion of the classroom period in which "Flight" is discussed.)

Utterance

An utterance is the verbal behavior of one person at one point in the total discourse. A new utterance is determined by a change in speaker.

Statement

A statement is an identifiable and isolatable portion of an utterance, usually a sentence or a sentence equivalent. One statement may constitute a complete utterance. (In this study a statement is always represented on the written transcription by a sentence or a sentence equivalent. In other words, a period or another end punctuation mark always determines the end of a statement.)

Episode

An episode is a unit of discourse composed of one or more utterances which comprise a completed verbal transaction usually between two or more speakers, although a monologue or a portion of an utterance can be considered a complete episode. A new episode is determined by a shift in what the speaker /speakers/ is /are/ talking about, which may be a new aspect of a topic, a specific part of a topic, or a complete change in topic. (Smith and Meux in their studies

distinguish between monologues /lengthy solitary discourses, usually lectures, by a teacher or a student, not involving dialogue/ and episodes. In this study these distinctions are not maintained; both monologues and dialogues are divided into episodes, where appropriate.)

In addition to the above terms, Smith and Meux identify the term venture[1], which refers to a unit of discourse composed of several episodes dealing with a single topic and having one overarching objective. It contains fewer utterances than the total discourse. This concept, however, is not central to the purposes of this study and, consequently, is not included in this discussion or in the illustrations below.

Examples of statements, utterances, and episodes follow. Appendix 5 includes copies of the transcriptions of the total discourses of the four discussions used in this study. Episode designations are indicated on these transcriptions.

Teacher: (3e) Alright. (4a) The question is: When did Pepe feel that he had become a man. (b) That's the first part. (c) When did you think he felt that he'd become a man?

Rob: (d) Well, I think he felt he'd become a man after he killed the guy or stabbed the fellow with the knife. (e) And everybody sort of ganged up on him and said you've really done a bad thing. (f) So only men do bad things like that, and he accepted that.

Teacher: (g) Uh huh. (5a) Steve, do you agree with that?

(Statements 4a, 4b, 4c, 4d, 4e, 4f, and 4g constitute a complete episode. Statements 3e, 4a, 4b, and 4c constitute a complete utterance. There are three utterances illustrated. Statement 3e closes Episode 3, and Statement 5a begins Episode 5 in this portion of the transcription.)

The Derivation of the Categories and Subcategories of the TACL Instrument

Despite the preponderance of research in the areas of observation of classroom interaction and of literary response, the TACL

---

[1]Smith and Meux, A Study of the Strategies of Teaching, pp. 5-20, passim.

Instrument is prototypic and unique. In Chapter 3 it has been demonstrated that to this time no instrument, either for the analysis of classroom interaction or for the analysis of literary response, has been developed which is specifically designed to obtain the kind of information required in this study. Although antecedent research in these areas provides both the background and the opportunity for the development of the TACL Instrument, previously developed instruments do not provide specific information about the substantive categories and subcategories themselves.

As a consequence, the categories and subcategories of the TACL Instrument have been derived by other means: by an examination of documents relevant to the teaching of literature at the secondary school level, a summary of which is presented in Chapter 2, and by an initial study conducted by the investigator with transcriptions of classroom discussions of a literary work.

In a review of documents relevant to the teaching of literature at the secondary school level, it became clear that certain controversies exist in reference to the existence of disciplinary overlap and in reference to the several possible approaches to the study of literature, which in this study are identified as emphases upon the text, upon the content of the text, and upon the respondent to the text. A subsequent review of existing analytical instruments indicated that none has been designed to examine specifically or directly these controversies.

In initial stages of the study several transcriptions of classroom discussions of "Flight" were obtained in order to examine these identified controversies about the teaching of literature at the secondary school level. A scheme by which the controversies could be examined in the classroom context emerged during the pilot stage of the study, and this scheme functions as an antecedent for the TACL Instrument.

The Categories and Subcategories of the TACL Instrument

The Instrument for the Topical Analysis of the Content of Literature Discussions includes four major categories. They are

Position, Nature, Stance, and Subject categories. Position categories indicate the context in which the statement is made. Nature categories indicate the type of statement made. Stance categories indicate the perspective from which the statement is made. Subject categories indicate the categorized content of the statement. In most instances, each statement of the total discourse is classified in terms of each of the four major categories.

Specific details about how the categories and subcategories of the TACL Instrument provide information about disciplinary overlap and about the different approaches to the study of literature are contained in Chapter 5, which concerns the analysis of the data provided by the application of the TACL Instrument to four transcriptions of classroom discussions of "Flight."

Presented below is additional information about the major categories, including identification and definitions of the respective subcategories of each of the major categories, examples of the subcategories, and cues and criteria for making categorical designations.

Position Category

There are two subcategories of the Position category which consider the context of the statement. These subcategories indicate whether or not the statement makes reference to the short story "Flight," the literary work being discussed. The subcategories designate Extrinsic statements and Intrinsic statements.

Extrinsic statements are statements which occur outside the context of "Flight," the literary work being discussed. They are statements about anything except the short story "Flight." Often they are preliminary to Intrinsic statements.

Intrinsic statements are statements which occur within the context of "Flight," the literary work being discussed. They may refer to any aspect or implication of the short story "Flight."

Although it is difficult to summarize specific differences between an Extrinsic and an Intrinsic designation, experiences with actual transcriptions indicate that these distinctions can be readily determined. Examples of Position subcategories follow.

Extrinsic Statements

(1a) Well, in the story that we asked you to read for today, I know that some of you have come into contact with John Steinbeck, probably back in grade nine or ten with The Red Pony.

(Although the speaker refers to the author and to one of his works, his frame of reference is outside of "Flight," the selection being discussed.)

(1b) You may have noticed some vague similarities between that story (The Red Pony) and this one called "Flight."

(Again, the frame of reference is outside the selection being discussed. Had the statement read..."between 'Flight' and that one called The Red Pony," the statement could be classified Intrinsic.)

(27a) Technically, you're not considered a man really until you reach the magic age of, I guess, it's eighteen now.

(50f) I know if I had to go live on my own, and I only had a certain amount of money I could never do it. (g) Because, you know, there are so many things that I take for granted at home with money. (h) You know, like every little thing, like dry cleaning, you know, and everything. (i) And if I were on my own, I might have to be paying for all this.

Intrinsic Statements

(7a) How does he feel when she sends him on this journey?

(7b) Well, he feels, perhaps, a little reluctant.

(19a) Are we debating the fact of what a man is like or when Pepe thought he became a man?

(19b) Maybe they're both tied together.

(21a) But I think it's from a different connotation in the story though.

(99a) The dark shadows are on one level fairly understandable but perhaps they are intentionally vague. (b) They're always there waiting. (c) His mother warns him about them, and it's implied that they eventually do get him.

Nature Category

There are four subcategories of the Nature category which consider the type of statement made in a discourse. These subcategories designate Procedural statements, Extraneous statements, Paraphrasable statements, and Interpretive statements.

Procedural statements are statements which lack substantive content; which function primarily as filler to move discussion along; or which concern classroom management and organization, discussion procedures and purposes, motivational devices, and similar matters.

Extraneous statements are statements which are irrelevant to the discussion in progress. They are statements which do not refer to classroom procedure and which can be omitted from the discourse without modifying in any significant way the character or the progress of the discussion. Interruptions to the discussion, such as responses to a classroom visitor, are designated Extraneous. There are very few Extraneous statements in a total discourse.

Paraphrasable statements are statements which ask for information about what happens in the literary work being discussed or which are made in response to questions about what happens in the literary work being discussed. They are simple factual recall statements and do not require, or allow, inference or interpretation on the part of the respondent.

Interpretive statements, which constitute a vast majority of the statements made in a total discourse, are statements which ask for, require, or indicate the need for inference or interpretation about the short story being discussed and about anything else.

There are several general characteristics of, and general criteria for determining, Procedural, Extraneous, Paraphrasable, and Interpretive statements which can be noted at this time.

1. Statements which are designated as Extraneous or Procedural are not classified by Stance and Subject designations.
2. Extraneous statements are normally designated Extrinsic. Procedural statements are designated Intrinsic or Extrinsic depending upon the context in which the Procedural statement is made.
3. Statements which primarily facilitate classroom discussions

such as John (calling on a particular student), alright, okay, uh huh, yes, I don't know, and the like, even though they may suggest either positive or negative reinforcement or may advance the discussion to some degree, are designated Procedural statements.

4. Imperative sentences made by the teacher are generally designated Procedural statements.
5. Paraphrasable statements can be made in reference to any literary work.
6. Paraphrasable statements can be generally detected by words such as how, when, where, who, or their equivalents when they refer to a character or to an event in the literary work being discussed. The answers to these questions must be stated in the literary work; they cannot be inferences made from statements in the literary work.
7. Only events, occurrences, statements, and the like in the literary work being discussed or in another literary work may be paraphrased. At certain times a student or the teacher may "paraphrase" a statement made by another student. In this scheme, however, such "paraphrases" are not identified as Paraphrasable statements; they are classified in the same manner that the original statement is classified, if the identical classification remains appropriate.
8. Paraphrasable statements generally anticipate Interpretive statements.
9. In the TACL instrument there is no attempt to classify Interpretive statements into subcategories for different kinds of interpretations such as causal, conceptual, evaluative, inferential, definitional, reason, and the like.
10. Interpretive statements can be generally detected by such words as why and its equivalents and by how, when, where, and who when they refer to phenomena external to the literary work being discussed or when they refer to phenomena which must be inferred from the details included in the literary work being discussed.

Examples of Nature subcategories follow.

Procedural Statements

(2c) And I was wondering, perhaps, if you'd like to start with one of those issues raised in those eight questions or with something else.
Extrinsic

(45j) That's good. (k) That makes sense, I think.
Extrinsic

(5a) Steve, do you agree with that?
Intrinsic

(22d) I don't know.
Intrinsic

(6a) Well, let's look at the beginning of the story then.
Intrinsic

(19a) Are we debating the fact of what a man is like or when Pepe thought he became a man?
Intrinsic

(19c) As you're reading the story, you're bringing some of your feelings to it about what is a man.
Intrinsic

Extraneous Statements

(119d) Gangrene of the tongue.
Intrinsic

(This statement by a student is an attempt at humor, is irrelevant to the topic being discussed, and is designated Extraneous.)

Girl: (8a) Dopey chairs.
Teacher: (8b) It's all right.
Extrinsic

(These statements concern a mishap with a chair which tips over during the discussion.)

(Interruption: Knock at door.)
Chuck: (14a) Go away.
Teacher: (To person at door.) (b) I haven't got my list with me. (c) Well, she isn't here. (d) Why worry?
Extrinsic

(30e) We'd hate to work an hour and a half and find out we haven't picked up anything.
Intrinsic

(Statement 30e refers to the recording equipment.)

Paraphrasable Statements

(6b) Why does he set out for town? (c) What happens? (d) What things lead him to the knife fight?
Intrinsic

(The questions are directly answered in the text of "Flight," and the student provides a simple recall of these details. They are intrinsic, as all Paraphrasable statements must be.)

(6e) Well, he's got this knife which he plays with all the time at home. (f) And his mother sends him into town for some supplies. (g) And he gets into a fight in town and uses his knife and kills this fellow.
Intrinsic

Interpretive Statements

(7a) How does he feel when she sends him on the journey?
Intrinsic

(The question and the student's answer require inference from the text of "Flight.")

(7b) Well, he feels, perhaps, a little reluctant.
Intrinsic

(16a) What sort of things do you think the guy said to him?
Intrinsic

(John Steinbeck, the author of "Flight," does not state the names that Pepe was called; therefore, these statements are necessarily inferential and are designated Interpretive. Had the author provided this information, then the statements would be classified Paraphrasable. Of course, the question would have been worded differently.)

(16b) Well, he must have called him.... (d) What do they call Mexicans? (e) Whatever they call them.
Intrinsic

(99a) The dark shadows are on one level fairly understandable but perhaps they are intentionally vague.
Intrinsic

(27d) That's society's judgment.
Extrinsic

(The term society refers to the reader's society, not to Pepe's, or the one depicted in "Flight.")

(28a) How does it fit into yours?
Extrinsic

(28b) I suppose that really isn't valid. (c) Being a man, that's an awfully hard thing to define.
Extrinsic

(50f) I know if I had to go live on my own, and I only had a certain amount of money I could never do it. (g) Because, you know, there are so many things that I take for granted at home with money. (h) You know, like every little thing, like dry cleaning, you know, and everything. (i) And if I were on my own, I might have to be paying for all this.
Extrinsic

Stance Category

There are four subcategories of the Stance category which consider the perspective from which the statement is made. These subcategories designate Selection statements, Author statements, Artist statements, and Real statements and are derived from the assumption that there are two distinct "worlds" which can be identified in literary study. They are the imaginary "world" of fiction and of art and the real "world" of nonfictional places, events, and people.

Selection statements are statements which refer to or occur within the context of the fictional "world" of "Flight," the literary work being discussed. These statements are bounded by the artistic reality of "Flight" and refer to events, characters, and places that exist within that reality. They are not necessarily related to anything outside of "Flight" itself, although correspondences and parallels may exist between occurrences and characters in "Flight" and occurrences and characters in the real "world."

Author statements are statements which refer to or occur within a fictional context larger than the fictional "world" of "Flight," the particular literary work being discussed. This context is the context

of John Steinbeck's entire written corpus, excluding specific reference to "Flight."

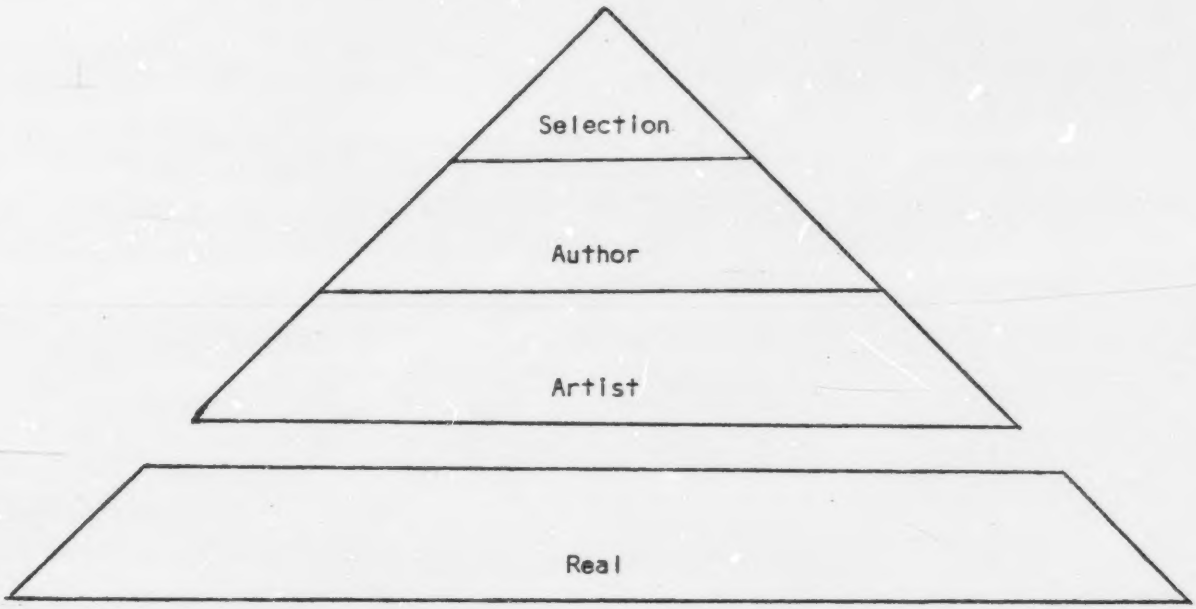
Artist statements are statements which refer to or occur within a fictional or imaginative context larger than the "world" of John Steinbeck's written corpus. This context is the context of art itself, of artistic and imaginative creation, both verbal and nonverbal.

Real statements are statements which refer to or occur within a context which is both different from and larger than the literary work and its "world," the author and his "world," and art and its "world." This context is the world of reality, of that which exists beyond artistic and imaginative creation. It is the world of the student, of students, of the actual, of the everyday. Real statements include all statements which are not logically contained within the context of "Flight," of John Steinbeck's corpus, or of art. Statements about an author's life are designated Real statements, even though they may occur at a time different from the present. The validity or the truth of a Real statement does not influence its Real designation.

Selection, Author, and Artist statements refer to events, characters, and places which occur within an imaginative construct; Real statements refer to events, characters, and places which occur or which are believed to occur at some point in time in the actual world. The relationship between Selection statements, Author statements, Artist statements, and Real statements are visualized in Figure 1. A space occurs between the Real designation and other designations in order to differentiate the Real designation from those designations which refer to imaginative constructs.

FIGURE I

VISUALIZATION OF STANCE DESIGNATIONS



There are several general characteristics of, and general criteria for determining, Selection, Author, Artist, and Real statements which can be noted at this time.

1. Selection statements are always classified as Intrinsic. Author, Artist, and Real statements may be classified as Extrinsic or Intrinsic.
2. Paraphrasable statements are classified as Selection statements if they paraphrase "Flight," the literary work being discussed. They are classified as Author statements if they paraphrase another work written by John Steinbeck. They are classified as Artist statements if they paraphrase a work by another author, or artist.
3. Statements about an author's life or his experiences are designated as Real statements.
4. The criteria of validity and truth do not influence the designation of Real statements.

Examples of Stance subcategories follow.

Selection Statements

(37a) I think his mother sort of hindered his development into manhood because she sort of stressed the fact that it was more like a matter substance, sort of like the topic of freedom.
Intrinsic, Interpretive

(4c) When did you think he felt that he'd become a man?
Intrinsic, Interpretive

(Clauses such as Did you think and I think that must be analyzed carefully. Generally, they are, in terms of content, if not in grammar, subordinate to the content of the dependent clauses which follow. In 4c the emphasis is upon Pepe's feeling that he'd become a man, rather than upon the reader's thinking it. Hence, it is a Selection statement.)

(6b) Why does he set out for town? (c) What happens? (d) What things lead him to the knife fight?
Intrinsic, Paraphrasable

(99a) The dark shadows are on one level fairly understandable but perhaps they are intentionally vague.
Intrinsic, Interpretive

(4a) Why did he associate that with manhood?
Intrinsic, Interpretive

(8a) My idea is that he considers himself a man when his mother asks him to go to town.
Intrinsic, Interpretive

Author Statements

(1a) Well, in the story that we asked you to read [illegible] today, I know that some of [illegible]ave come into contact with John Steinbeck, probably back in grade nine or ten with The Red Pony.
Extrinsic, Interpretive

(Here the emphasis is on Steinbeck's work, his corpus, rather than on the man himself; hence, it is an Author statement. Had the statement implied that the emphasis is on Steinbeck's life or biography, the statement would be designated Real.)

(31a) Well, Steinbeck is obviously concerned with manhood: what it is, how you reach it, and what you do when you reach it, and how do you cope with that. (b) What do you think he would say is a man?
Intrinsic, Interpretive

(31g) Possibly this could be Steinbeck's definition or part of a definition, I think. (h) Of what manhood is or the drastic change between being a boy and being a man. (i) Making a decision.
Intrinsic, Interpretive

(57d) Most of his books do, like Grapes of Wrath and The Red Pony and all of them do too.
Intrinsic, Interpretive

(56g) That's definitely instinct when he goes out and tries.... (h) He's not sure what's after him, but he knows somebody is for his pearl. (i) That's instinct.
Intrinsic, Interpretive

(Statements 56g-i refer to Steinbeck's The Pearl.)

(106c) Grandfather's life ended when that westering stopped. (d) And Jody becomes aware of this in his grandfather. (e) The sense of change and alteration, not necessarily for the better.
Intrinsic, Interpretive

(Statements 106c-e refer to Steinbeck's "The Leader of the People.")

(87f) Steinbeck's more descriptive, so I think he wanted to put in all the description before.
Intrinsic, Interpretive

Artist Statements

(84a) It reminds me a bit of Hemingway.
Intrinsic, Interpretive

(2b) And there are two main problems, I suppose, to the writer when dealing with a short story. (c) One of them is setting the problem and the other one is solving it.
Intrinsic, Interpretive

(79b) What are the differences between Dave's resolution of the problem and Steinbeck's?
Intrinsic, Interpretive

(88e) That's a particularly difficult issue in writing, I think. (f) That whole business of description.
Intrinsic, Interpretive

(107f) In Heart of Darkness, for example, there are three women in black, uh, who knit. (g) And he looks on them as the three fates, watchers at the gate of death.
Intrinsic, (f) Paraphrasable
(g) Interpretive

(168a) There are all kinds of cinematic possibilities with this short story, just as we talk of these images flitting in and out throughout the story.
Intrinsic, Interpretive

Real Statements

(3a) How did you react to these questions after you finished the story?
Extrinsic, Interpretive

(The phrase after you finished the story does not sufficiently limit the kinds of reactions the teacher requests to designate the statement as Intrinsic.)

(45a) Is this going to prepare you for, let's say, being out and having your own place?
Extrinsic, Interpretive

(49c) I think the thing I'm scared of, I guess, is people trying to give me a bad time.
Extrinsic, Interpretive

(5f) It's an awful sudden way to become a man, I suppose.
Intrinsic, Interpretive

(9a) I'd say that killing a fellow didn't justify manhood. (b) Rather I think it maybe showed a lack of being a man. (c) Like the very opposite.
Intrinsic, Interpretive

(13f) Well, I don't want to talk about myself, but if I'm going into town, I don't say, "Well, gee, can I wear my blue jeans and my jean-jacket, you know."
Intrinsic, Interpretive

(60f) That's sort of in anybody, their eyes sort of signify, you know, what their purpose is, or what the person is about.
Intrinsic, Interpretive

(91a) Isn't it against the Catholic religion to commit suicide?
Intrinsic, Interpretive

(91c) You're not supposed to take your own life, only God... God gave you your life and only God can take it away.
Intrinsic, Interpretive

Subject Category

There are seven subcategories of the Subject category which indicate the categorized content of statements made in a total discourse. The subcategories designate Literary statements, Normative statements, Psychological statements, Sociocultural statements, Historical statements, Biographical statements, and Philosophical statements.

It should be stated in general and in brief that these categories are formed in broad ways; they indicate an ordinary classification rather than a specialized one. Therefore, a category will lack the rigor and the specificity that theorists, practitioners, and specialists working in that particular field may want to give it. For example, statements designated in this study as Psychological may not necessarily be precise in ways that psychologists may want them to be. A term such as psychologizing is perhaps closer to the concept

and the category than the term psychological and would have been used to designate the subcategory had there been similar usages to identify the other Subject subcategories.

Literary statements are statements which are artistic and formalistic in nature. They concern such topics as artistic structure and form; artistic content and theme; evaluation of a work of art; and semantic, generic, and symbolic (including mythic and archetypal) qualities. They may refer to the selection being studied; to other selections, either generally or individually, by the author being studied or by other authors; or to other verbal and nonverbal works of art. They are generally limited to artistic and imaginative matters.

Normative statements are statements which concern values, ethics, and human conduct and are characterized by the actual or implied use of words such as should and ought and their equivalents. They may refer to the selection being studied (or to a character in the selection); to other selections, either generally or individually, by the author being studied or by other authors (or to a character in these selections or to the authors of these selections); to other verbal or nonverbal works of art (or to characters in them or to the creators of them); or to actual people in the real world. Normative statements are not limited to artistic and imaginative matters; in fact, they often indicate a non-artistic and non-imaginative use of artistic and imaginative matters.

Psychological statements are statements which concern concepts such as human behavior, development, motivation, personality, emotions, actions, learning, identity, attitudes, perception, cognition, and the like. The emphasis is upon the individual (either a character in a work of art, the creator of the work of art, or the reader of the work of art) and his relationship to his physical and human environment. In the TACL instrument the psychological aspects of the creative act and process and the therapeutic and cathartic effects of literature are designated as Psychological. Psychological statements may be made about a character in the selection being studied, about characters in other works of art by the author being studied or by another author, about the author of the selection being studied, about the creators of other works of art, about the reader, or about

individuals in general. Psychological statements are not limited to artistic and imaginative matters; in fact, they often indicate a non-artistic and non-imaginative use of artistic and imaginative matters.

Sociocultural statements are statements which concern the social dimensions of human beings as they interact, form relationships, develop patterns of actions, create cultures, establish and act in groups, make laws, and the like. Whereas Psychological statements consider man as an individual, Sociocultural statements emphasize his associative and interactive dimensions and the patterns he creates to enhance these dimensions. In the TACL Instrument statements about family structures, political organizations, legalistic policies, economics, anthropology, culture, institutions, and the like are designated as Sociocultural statements. In addition, statements which depict or describe general attitudes about life are designated Sociocultural statements. Sociocultural statements may be applied to social phenomena depicted in the selection being studied, in other selections written by the author or by other authors, or in other works of art; in the life and times of the author of the selection being studied and of other authors and artists; and in the life and times of the reader himself and of society in general. Sociocultural statements are not limited to artistic and imaginative matters; in fact, they often indicate a non-artistic and non-imaginative use of artistic and imaginative matters.

Historical statements are statements which emphasize chronology and actual time and which concern and attempt to explain and to understand actual, datable, locatable, and theoretically verifiable events, occurrences, and facts. Although literature is imaginative and fictional, it can provide an important gloss for actual occurrences; and Historical statements capitalize on these relationships between fiction and fact. Historical statements may refer to events depicted in the selection being studied; to events depicted in other selections by the author or by other authors; to events depicted in other works of art; to events which occurred to the author or to other authors; to events in the reader's own life; and to events which constitute the history, the record, the past, of an actual period of time. Historical statements are not limited to artistic and imaginative matters; in fact,

they often indicate a non-artistic and non-imaginative use of artistic and imaginative matters.

Biographical statements are statements which consider the history of an individual. In most instances Biographical statements are statements about the past and present events in the life of the author of the literary selection or of the reader of the selection. Biographical information about other authors is usually classified as Historical statements. There are occasions and creative interpretive patterns in literature in which events in the author's life become fictionalized as events in a work of art. Statements about these biographical implications are designated as Biographical statements. Although Biographical statements primarily refer to events in real life, there are certain occasions, to be discussed in the listing of general characteristics of and criteria for Subject categories which follow these definitions, when Biographical statements can be appropriately used in artistic and imaginative matters. Biographical statements are not limited to artistic and imaginative matters.

Philosophical statements are statements which deal with epistemological, logical, and ontological matters such as the nature and origin of knowledge and existence; the use of evidence and of logic in thinking; the nature of truth, of belief, and of definition; the conditions necessary for justification, and the like. Generally, Philosophical statements refer to the arguments presented by the author in the text of the selection being discussed or to the arguments used by the discussants to comprehend and to analyze the author's meaning. Philosophical statements are second order considerations which focus upon the nature of meaning, knowledge, belief, and truth themselves rather than upon particular and individual meanings, information, beliefs, and truths that are revealed in particular and individual statements. Philosophical statements are not limited to artistic and imaginative matters.

There are several general characteristics of, and general criteria for determining, Literary, Normative, Psychological, Sociocultural, Historical, Biographical, and Philosophical statements which can be noted at this time.

Literary Statements

1. An important and perhaps an essential cue for determining Literary statements and for distinguishing Literary statements from Psychological, Sociocultural, Historical, and Biographical statements in particular is the use (either actual or implied) of literary terminology such as symbol, image, plot, theme, climax, and the like. The statement He takes his hat because he is a man should probably be designated Psychological, but the statement Taking his hat symbolizes that he is a man is probably Literary, providing that the context of the statement is appropriate.
2. Another important cue for determining Literary statements and for distinguishing them from other types of statements is the context in which the statement occurs.
3. Paraphrasable statements are always designated Literary statements.
4. Although there are several types of literary statements (i.e., symbolic, generic, evaluative, etc.) the TACL instrument does not provide for a systematic subcategorization of them. Rather, the different types of literary statements are cues for identifying the subcategory of Literary statements itself.
5. In order for a statement to be designated Literary, the speaker must explicitly indicate by his language, by the implications of his language, or by the context in which he speaks that he perceives the literary character or event as an imaginative construct of the author. If the speaker fails to distinguish between fictional characters and real people and between fictional events and actual events or if the speaker indicates that the character or the event in the literary work functions as a real person or an actual event functions, then a Literary designation is probably not appropriate.
6. Statements about the techniques of writing and the writing process (how one writes) are designated Literary.
7. Stance designations frequently shift in passages designated Literary as the speaker moves from the description of a

literary concept, such as point of view, symbol, and foreshadowing, to the effect that the literary concept has on the reader. Although the Stance designation changes, the Subject designation remains Literary, so long as the focus of the discussion remains Literary, as Literary is defined in this study.

8. References to the concept of literary symbol and to how it works are designated Literary. Frequently, however, when the discussion shifts from the symbol itself to the meaning or the significance of the symbol, the Subject designation shifts from Literary to whatever Subject designation applies.
9. Literary designations are of two main types. There are those which relate to the critical analysis of literature, and there are those which relate to the craft of writing, that is, to the techniques of the writer. A majority of the Literary statements obtained in this study are of the first type.

Normative Statements

1. An important and perhaps an essential cue for determining Normative statements is the use, either actual or implied, of such terms as should or ought or their equivalents.
2. A distinction should be made between Normative statements and Literary statements which are evaluative in nature. Normative statements concern human conduct, values, and ethics; evaluative Literary statements concern artistic worth and quality. A work of art can be positively evaluated, can be determined good or worthwhile, without necessarily implying normative value in the sense that the term is being used in this study. Of course, one dimension of evaluative judgments may be normative considerations, but these considerations in the TACL instrument are not considered Literary statements. Literature is good or worthwhile for some reasons which cannot be designated Literary, as Literary is defined in this study.
3. Many discussions involving literary, psychological, sociocultural, historical, and philosophical topics assume in

implied and unstated ways a prescriptive or normative character. However, in this study these implicit normative implications are insufficient to warrant a Normative designation.

4. There are certain patterns or procedures of literary interpretation and analysis which are normative in nature. Although there is no evidence, thus far, to indicate this type of literary analysis in the secondary school, it seems important to consider such an occurrence. In cases where a literary interpretation and analysis demonstrate this normative character, then the Literary designation takes precedence over the Normative designation. However, statements under consideration must be clearly associated with and identified by a literary frame of reference for this kind of designation to occur, In these cases numbers 1 and 2 under Literary Statements in this list importantly apply.

Psychological Statements

1. Statements concerning the psychological aspects of the creative act (why one creates) and certain effects literature may have, particularly such notions as the therapeutic and cathartic uses of literature, are designated Psychological statements in the TACL instrument.
2. In many instances speakers fail to distinguish between real people and fictional characters and treat a character in fiction as if he were a real person capable of acting and responding in ways that a real person acts and responds. In most instances these statements are designated Psychological. See Number 5 under Literary Statements.
3. Statements which demonstrate anthropomorphic tendencies by assigning human psychological attributes to animals and inanimate objects are designated Psychological statements.
4. There are certain patterns or procedures of literary interpretation and analysis which are psychological in nature. Although there is no evidence, thus far, to indicate this type of literary analysis in the secondary school, it seems important to consider such an occurrence. In cases where a literary interpretation

and analysis demonstrate this psychological character, then the Literary designation takes precedence over the Psychological designation. However, statements under consideration must be clearly associated with and identified by a literary frame of reference for this kind of designation to occur. In these cases numbers 1 and 2 under Literary Statements in this list importantly apply.

Sociocultural Statements

1. There are close parallels between Psychological statements and Sociocultural statements. An essential difference, and a crucial cue, results from the fact that in the TACL Instrument Psychological statements focus upon the individual himself. Sociocultural statements, on the other hand, focus upon the individual's association, his processes in group situations, and the mechanisms that he and society develop and use to facilitate these associations and processes.
2. In many instances speakers refer to general attitudes toward life which in this instrument are designated Sociocultural statements, when they do not explicitly indicate psychological or philosophical considerations. These instances are often cued by such phrases as It's fate, He couldn't help it, That's how life is, and the like.
3. There are certain patterns or procedures of literary interpretation and analysis which are sociological or cultural in nature. Although there is no evidence, thus far, to indicate this type of literary analysis in the secondary school, it seems important to consider such an occurrence. In cases where a literary interpretation and analysis demonstrate this sociological or cultural character, then the Literary designation takes precedence over the Sociocultural designation. However, statements under consideration must be clearly associated with and identified by a literary frame of reference for this kind of designation to occur. In these cases numbers 1 and 2 under Literary Statements in this list importantly apply.

Historical Statements

1. In the event that statements concern the historical development of a particular field of study such as literature, psychology, sociology, philosophy, and the like, such statements are to be designated Historical rather than the designation of the field itself. It is important to note here that there is a distinct difference between literary history and literary interpretation and analysis which is historical in nature (number 2 below). Again, there is little possibility that such matters will be considered in the secondary school, but anticipation is warranted.
2. There are certain patterns or procedures of literary interpretation and analysis which are historical in nature. Although there is no evidence, thus far, to indicate this type of literary analysis in the secondary school, it seems important to consider such an occurrence. In cases where a literary interpretation and analysis demonstrate this historical character, then the Literary designation takes precedence over the Historical designation. However, statements under consideration must be clearly associated with and identified by a literary frame of reference for this kind of designation to occur. In these cases numbers 1 and 2 under Literary Statements in this list importantly apply.

Biographical Statements

1. In the TACL instrument the events that occur in the life of a character in the selection being studied are designated Paraphrasable and Literary statements; therefore, the biography of a fictional character, as recorded in the text of the selection, is not to be designated Biographical. There are times, however, when readers may speculate about past or future events in a character's life or about events not actually depicted in the selection being studied. At these times readers are, in fact, creating a biography for the fictional character; and occasions, activities, and discussions such as these are designated as Biographical statements. A good example of such a

discussion is the speculation by many literary critics as to whether or not Lady Macbeth and Macbeth had children. There is no concrete evidence in the drama to indicate that they have had children. Likewise, there is no way to prevent readers from speculating about matters such as these.

2. In certain situations, under certain conditions, and with certain authors the events depicted in a selection being discussed have biographical significance in terms of the author of the selection. Experiences and actions of a character may parallel or reflect in many ways the actual experiences and actions that the author has had. Discussions which deal directly with these relationships between an author's experiences and actions and a character's experiences and actions shou be designated Biographical. Steinbeck, in "Flight" at least, does not appear to be stressing or using such relationships; therefore, these discussions are not often in evidence in the transcriptions which are used for this study.
3. Biographical statements in reference to the reader of the selection must apply to actual events or actions in the reader's past or present life. Hypothetical speculations about what he might do in a certain situation are to be designated in other ways. In many cases these speculations may receive Normative or Psychological designations because they tend to indicate what a reader feels he ought to do or what he feels he would do in such a situation.
4. References to an individual's biography are often used as data for making psychological observations. Therefore, there is in certain situations a close relationship between Biographical and Psychological designations. Distinctions can be maintained by careful analysis of the implications of a statement. If the speaker is emphasizing psychological implications of biographical facts, then the Psychological designation takes precedence at that particular point when this emphasis is detected.
5. There are certain patterns or procedures of literary interpretation and analysis which are biographical in nature. Although there is no evidence, thus far, to indicate this type of literary

analysis in the secondary school, it seems important to consider such an occurrence. In cases where a literary interpretation and analysis demonstrate this biographical character, then the Literary designation takes precedence over the Biographical designation. However, statements under consideration must be clearly associated with and identified by a literary frame of reference for this kind of designation to occur. In these cases numbers 1 and 2 under Literary Statements in this list importantly apply.

Philosophical Statements

1. Because Philosophical statements are second order considerations, they will usually occur in association with, or as isolatable parts of, Literary, Normative, Psychological, Sociocultural, Historical, and Biographical utterances. When the utterance in question seems to shift from the particular facts or content presented in statements to the statements themselves and to what these statements entail and why and how, then there is a strong indication that philosophical elements are being introduced into the discussion in progress.
2. An important cue for Philosophical statements is the tendency to look at and to analyze the statements being made rather than to look at the information communicated by the statements.
3. Another important cue is the presence of terms such as definition, truth, justification, knowledge, logic, and the like.
4. Statements which concern the process of definitions are designated Philosophical, even though the concepts or definitions being discussed are literary, psychological, normative, sociocultural, biographical, or historical.
5. There are certain patterns or procedures of literary interpretation and analysis which are philosophical in nature. Although there is no evidence, thus far, to indicate this type of literary analysis in the secondary school, it seems important to consider such an occurrence. In cases where a literary interpretation and analysis demonstrate this philosophical character, then the Literary designation takes precedence over

the Philosophical designation. However, statements under consideration must be clearly associated with and identified by a literary frame of reference for this kind of designation to occur. In these cases numbers 1 and 2 under Literary Statements in this list importantly apply.

Examples of Literary, Normative, Psychological, Sociocultural, Historical, Biographical, and Philosophical subcategories of the Subject category follow.

Literary Statements

(6b) Why does he set out for town? (c) What happens? (d) What things lead him to the knife fight? Intrinsic, Paraphrasable, Selection	(Paraphrasable statements must receive Literary designations.)
(6e) Well, he's got this knife which he plays with all the time at home. (f) And his mother sends him to town for some supplies. (g) And he gets into a fight in town and uses his knife and kills this fellow. Intrinsic, Paraphrasable, Selection	
(71a) Interesting, the words of that little bit of description: flicked, the blade flew open, thump, dug into the wood, the hand quivered. Intrinsic, Interpretive, Selection	(The speaker is emphasizing the effectiveness of the language in the descriptive passage.)
(81f) Him standing on the cliff, I don't know, is kind of the classic ending to a hero. Intrinsic, Interpretive, Selection	(The speaker is discussing an archetypal plot structure.)
(82a) Also, I think this takes the viewpoint--at least I think it does anyway--that he is the villain. (b) And since we're looking at him through what we see of him, and we don't see the other posse that's after him, we think he's the hero because we don't fully know what happened	(Although confused, the speaker is discussing the concept of literary point of view. In this passage the speaker is discussing both the point of view that the author employs and the effect of this decision on the reader. As is often the case in literary

in the town. (82a) - Intrinsic, Interpretive, Selection (b) - Intrinsic, Interpretive, Real	discussions, the Stance designation shifts from Selection to Real as the discussion moves from the point of view to the effect of the point of view on the reader. Nevertheless, the Subject designation remains Literary.
(86c) Did Steinbeck help prepare for that? Intrinsic, Interpretive, Selection	(The statement reads "Was the ending of the short story foreshadowed by Steinbeck?")
(88c) You know the short story can't go on forever, and that's the only thing. Intrinsic, Interpretive, Selection	(The speaker is referring to the characteristic length of the short story genre.)
(89a) I think he prepared you for it by every so often he lost something. (b) You know, somebody losing his life. (c) And building up. Intrinsic, Interpretive, Selection	
(92a) It seems like some kind of religious symbol. Intrinsic, Interpretive, Selection	(This passage is designated Literary. However, had the speaker proceeded to detail the religious implications of the symbol, that is, had he proceeded to explain the religious meaning of the symbol, in all likelihood the statements which followed would be designated Sociocultural.)
(97a) I don't think it's religious. (b) I imagine the family had a Bible and things like that and they kept religion in mind. (c) But I don't think that the dark shadows were anything religious type of form, because they didn't play that much of a role. (d) Like it wasn't really. (e) They didn't come in threes. (f) There wasn't three or something like that. (g) Maybe that's just a wrong interpretation on my part, but whenever I see religion written into a book I can usually pick out three	(This episode is a complicated but typical Literary episode. The speaker is attempting to identify the symbolic meaning of the dark watchers. The Stance designation shifts as the speaker moves from the operation of the symbol in "Flight" to his perception of how religious symbols typically operate in literary works. 97b does not concern the topic of literary symbolism as such; it is designated as a Sociocultural statement. To state, as the speaker does in 97a, that a symbol is not

important things or something. (h) Or three people or something where there's the number three involved. (I) It seems to be the big three. (97a-f) - Intrinsic, Interpretive, Selection (g-i) - Intrinsic, Interpretive, Artist	religious is to make a Literary statement. If the speaker believed that the symbol is religious and went on to explain why, these statements in all likelihood would be designated Sociocultural.)
(11a) Because I know a lot of emphasis was put on his long-bladed knife that was his father's. Intrinsic, Interpretive, Selection	(The key word is <u>emphasis</u>.)
(13a) In fact, the knife is a symbol in the story of some importance. Intrinsic, Interpretive, Selection	
(29a) I think that's a good question because it ties in with what I suspect is the major focus of the story. (b) The question of manhood is obviously very important in the story: how Pepe becomes a man, what a man is, and so on. (c) And obviously that point about why he leaves home, why he runs, instead of staying put, is tied in with that. Intrinsic, Interpretive, Selection	(The speaker is referring to the concept of literary theme.)
(58a) Did you notice that the story is very simple on the surface? Intrinsic, Interpretive, Selection	
(58d) The description is very realistic. Intrinsic, Interpretive, Selection	
(2a) We want to take a look at this story "Flight" from the point of view of writers, eh? (b) And there are two main problems, I suppose, to the writer when dealing with a short story. (c) One of them is setting the problem	(2a is a Procedural statement and is, therefore, not classified by Stance and Subject designations. 2b and c receive Intrinsic, Interpretive, Artistic, and Literary designations. They receive Literary designations because they refer

and the other one is solving it.
(2a) - Intrinsic, Procedural
(b-c) - Intrinsic, Interpretive, Artist

to the craft of writing, to the process of writing, or to the techniques or characteristics of the writer's craft. The examples which follow are also representative of Literary statements of this type. See Number 9 under Literary Statements.)

(13a) His traits are contrasted. (b) It says he has "smiling" eyes, but then he has "sharp" cheek bones. (c) And then he has a "chiseled chin, but then a "girl's mouth."
Intrinsic, Interpretive, Selection

(20a) We've got the situation set.
Intrinsic, Interpretive, Selection

("Situation" refers to the literary situation, problem, or plot.)

(32a) Why do you think that Steinbeck takes the trouble to tell us how the father died and then how Pepe died at the end? (b) Why must we know where they're hit, where they're killed.
(32a) - Intrinsic, Interpretive, Selection
(b) - Intrinsic, Interpretive, Real

(38a) But the rocky terrain is certainly in the story. (b) Steinbeck with all his detail brings our attention to it.
Intrinsic, Interpretive, Selection

(87a) Now why does Steinbeck not just cut it off pretty quickly like Dave did? (b) Why does he extend it?
Intrinsic, Interpretive, Selection

(91h) That gives it a different flow or varies the flow of the story, moves it in a different pace. (i) And for that purpose gives contrast, or allows contrast, to heighten the moments of action you were talking about, Hetti.
Intrinsic, Interpretive, Artist

Normative Statements

(54a) Do you think you ever should have been (grounded by your parents)?
Extrinsic, Interpretive, Real

(54g) But grounding seems like a waste of time.
Extrinsic, Interpretive, Real

(40b) What should the parent do? (c) Say, well, that's okay.
Extrinsic, Interpretive, Real

(Statement 40a presents the situation of a child who breaks a parent's trust.)

(40f) Put him on restrictions.
Extrinsic, Interpretive, Real

(Statement 40f reads, "The parent ought to put him on restrictions.)

(51a) You think that Mom does too much for you then?
Extrinsic, Interpretive, Real

(Statement 51a reads, "Mom ought not do too much for you?")

(66a) Why did you want Pepe (the Pepe of Glen's narrative outline) to die?
Extrinsic, Interpretive, Real

(66c) It just seemed appropriate that he should die. (d) Because I don't think he was a man, you know.
Extrinsic, Interpretive, Artist

(Statements 66c-d receive Extrinsic and Artist designations because the speaker is referring to a character in a narrative the speaker has written, which he does not explicitly relate to "Flight.")

(114a) Do you think he made the right choice?
Intrinsic, Interpretive, Selection

(115g) Like Debbie said it, realizing that he did a stupid thing as a boy, even though it had only been a couple of days ago.
Intrinsic, Interpretive, Selection

(124g) It could be religious when you get to the Golden Gate, somebody is going to say, "Well you have a nice hat here but that doesn't count." (h) And could

(Stated somewhat differently, these statements might be designated Literary, as a result of their being an elaboration of the theme of

be saying, "Be yourself" or something along that line. (i) No matter what you do to hide from yourself or hide from other people, you know, you still have to face your own guns and your own conscience.
Intrinsic, Interpretive, Selection

"Flight." But in this instance the moralistic implications are so strong that the Normative designation takes precedence over the Literary designation.)

(4e) And everybody sort of ganged up on him and said you've really done a bad thing.
Intrinsic, Interpretive, Selection

(Statement 4e reads "...said you ought not have done such a bad thing.)

(112c) Because he deserved it, for justice, probably.
Intrinsic, Interpretive, Selection

(19c) Or he used it incorrectly and then he lost it.
Intrinsic, Interpretive, Selection

(The key word is incorrectly.)

(41a) I think that's a bad relationship, a bad thing to do to your own children.
Intrinsic, Interpretive, Selection

(42d) She called him to come and help, and you'd think that at nineteen he'd be taking some responsibility.
Intrinsic, Interpretive, Selection

(110a) You can't depend on anyone. (b) You have to do it yourself.
Intrinsic, Interpretive, Real

(126k) I don't think you have to be a man or a boy to prove whether you can live or not. (i) I think, either way, you have the ability and the will power to live as long as you go on.
Intrinsic, Interpretive, Real

(131b) I think a real man would have stayed and taken the consequences of killing a man, instead of running.
Intrinsic, Interpretive, Real

(133d) Everybody's got to do what they think is right.
Intrinsic, Interpretive, Real

Psychological Statements

(23a) Does it have something to do with the problem of telling when a boy becomes a man in your own mind?
Extrinsic, Interpretive, Real

(24d) There are so many ways (for telling when one is a man or has reached maturity). (e) Like when you're reaching puberty. (f) Or gaining independence.
Extrinsic, Interpretive, Real

(39a) What things can parents do to help prepare you for womanhood, Cindy?
Extrinsic, Interpretive, Real

(45a) Is this going to prepare you for, let's say, being out and having your own place?
Extrinsic, Interpretive, Real

(There is an implicit normative tendency in this statement, but the Psychological designation takes precedence.)

(54r) I'd only think that for me if I had come in and they started grounding me then I would have found them a lot more resentful and all, started to be bothered about the way that they handled things, so....
Extrinsic, Interpretive, Real

(88g) You know, when you read a novel you're tempted, more than tempted--I usually yield to the temptation-to skipping those long passages.
Intrinsic, Interpretive, Real

(130a) No, a man would have been more aware of the situation than a boy.
Intrinsic, Interpretive, Real

(35o) I think that if somebody called me a little chicken and whatever else all the time, I'd be a little upset about it after a while, and I might wonder.
Intrinsic, Interpretive, Real

(22a) Yeah, I really felt sorry for him when he had to, you know, sort of escape.
Intrinsic, Interpretive, Real

(49a) You did feel sorry for him.
Intrinsic, Interpretive, Real

(5f) It's an awful sudden way to become a man, I suppose.
Intrinsic, Interpretive, Real

(4c) When did you think he felt he'd become a man?
Intrinsic, Interpretive, Selection

(8a) My idea is that he considers himself a man when his mother asks him to go to town.
Intrinsic, Interpretive, Selection

(33a) I think the mother seems to psyche him out almost
Intrinsic, Interpretive, Selection

(62b) Any other qualities that he seems to be acquiring?
Intrinsic, Interpretive, Selection

(62c) You'd have to mention strength or courage.
Intrinsic, Interpretive, Selection

(12g) He sort of sounds as if he wants to grow up to be a man, but he's not quite there yet.
Intrinsic, Interpretive, Selection

(39b) We've got a young boy teetering on the brink of adulthood.
Intrinsic, Interpretive, Selection

(66c) He seems to be acting rather tough, or he's trying to impress his younger sister or brother.
Intrinsic, Interpretive, Selection

(116c) He had in mind exactly what he was going to do, and that's why his instincts for

survival were so strong.
Intrinsic, Interpretive,
Selection

(20b) I was just going to say that he was thrust into manhood sort of unexpectedly.
Intrinsic, Interpretive,
Selection

(21a) He seemed to have led such a sheltered life.
Intrinsic, Interpretive,
Selection

(130d) Pepe accepted that fact, more or less. (e) Like, he accepted that he had to fight if he was going to live.
Intrinsic, Interpretive,
Selection

(37a) I think his mother sort of hindered his development into manhood because she sort of stressed the fact that it was more like a matter substance, sort of like the topic of freedom.
Intrinsic, Interpretive,
Selection

(35f) She's sort of the dominating figure in his life. (g) He's sort of hanging on to her apron strings.
Intrinsic, Interpretive,
Selection

(38a) I was just going to say that it's sort of a repressed anger that he's trying to get out, like, now, you know, sure he let his mother call him names, but anybody else.
Intrinsic, Interpretive,
Selection

(47a) I think he is using the knife, like, for power.
Intrinsic, Interpretive,
Selection

(48a) Well, he learns fast.
Intrinsic, Interpretive,
Selection

Sociocultural Statements

(27a) Technically, you're not considered a man until you reach the magic age of, I guess, it's eighteen now. (b) You're really not considered adult until you've reached that.
Extrinsic, Interpretive, Real

(The speaker is referring to the social or legal requirements of adulthood; hence, the statements are designated Sociocultural. Reference to physical or psychological qualities of adulthood are designated Psychological.)

(3d) It's sort of, like the question is really sort of critical of society when you can judge yourself and what you're worth by the other people around you.
Extrinsic, Interpretive, Real

(43d) Like, you know, there are always going to be restrictions. (e) And if you don't do as you're supposed to, or what, you know, people won't let you get your way. (f) You're going to be put back a few steps.
Extrinsic, Interpretive, Real

(These statements present a general attitude about life or about the human condition. In general, such statements are designated Sociocultural. In certain contexts with different emphases Literary or Philosophical designations may take precedence.)

(47a) Perhaps they tell you about the cold, cruel world, or that jungle out there.
Extrinsic, Interpretive, Real

(49e) You know like, some guy selling me an apartment or something for two bucks down, you know, a month. (f) A great idea, you know, and when I go there it's a hole in the ground or something.
Extrinsic, Interpretive, Real

(50b) I think one of the best things a parent can teach you is money responsibility. (c) You know, the value of the dollar because I know....
Extrinsic, Interpretive, Real

(31a) And while if it's anything like, you know, the Indian as compared to the American or Negro or whatever coming into a city from nowhere, people look down on you almost immediately because you are a different color, (b) And you're from a different society, a different race.
Intrinsic, Interpretive, Real

(126d) You make a mistake when you're young, and you're beat sometimes and you don't get another chance. (e) Because society rules over you.
Intrinsic, Interpretive, Real

(91a) Isn't it against the Catholic religion to commit suicide?
Intrinsic, Interpretive, Real

(32c) I think society sees a different thing.
Extrinsic, Interpretive, Real

(16d) What do they call Mexicans? (e) Whatever they call them.
Intrinsic, Interpretive, Real

(The speaker is referring to derogatory names one might call a Mexican or a member of another minority group to enrage or to embarrass him. The they refers to a universal they or one and not to individuals in the selection; hence, the statement receives a Real designation. This utterance illustrates the often close relationship between Sociocultural and Psychological statements. Derogatory name-calling results from social systems and ethnic prejudice; hence, it is a sociocultural concept. The fact that name-calling disrupts and upsets the individual to whom the names are directed or that the individual reverts to name-calling is a psychological issue; it would receive a Psychological designation.

(16g) What was he...? (h) What would he be calling Pepe?
Intrinsic, Interpretive, Selection

(Again, the names are derogatory, but in this case the he refers to a character in the selection being studied; hence, the statement receives a Selection designation.)

(36d) But, I don't think they had the kind of family where it was an open relationship, sort of.
Intrinsic, Interpretive, Selection

(Social institutions, i.e., the family, indicate Sociocultural designations.)

(62a) I don't think this story has any racial connotations.
Intrinsic, Interpretive, Selection

(33a) That's sort of how the country seems to treat their people there. (b) They always seem to get them for good.
Intrinsic, Interpretive, Selection

(135a) Is his nationality the same as the others in the town?
Intrinsic, Interpretive, Selection

(29a) Maybe this is what their society did. (b) You know that the role of parents is such that you don't prepare.
Intrinsic, Interpretive, Selection

(78g) But the rifle, that was just fate that he lost that.
Intrinsic, Interpretive, Selection

(Statement 78g presents a general attitude about life or about the human condition without literary or philosophical implications; hence, it is designated Sociocultural.)

(103d) And there you are going to find that, sort of, the government, the form of law, is going to be very, sort of, slack or lenient. (e) Like there isn't going to be a set one.
Intrinsic, Interpretive, Selection

(97a) I imagine the family had a Bible and things like that and they kept religion in mind.
Intrinsic, Interpretive, Selection

(51a) He was a fugitive, a fugitive of justice.
Intrinsic, Interpretive, Selection

(92c) Both ways he was dying in sin because he killed a man.
Intrinsic, Interpretive, Selection

Historical Statements

The eleven transcriptions of classroom discussions of "Flight," gathered for this study, four of which are analyzed directly in this study, contain very few statements which are designated Historical.

As a result, the Historical subcategory could have been eliminated without restricting the analysis in any important way. However, the category has been retained for several reasons: to accommodate the very few Historical statements which were made and to anticipate the possibility that other transcriptions might capitalize upon the historical implications of literary study. Many authorities on literature study, some of which are cited in Chapter 2, speak to the importance of literature in transmitting information about one's past and one's heritage and of the relationships between the study of literature and history. Although the transcriptions gathered thus far indicate that this point of view is not emphasized in the classroom, other transcriptions may reveal such emphases. The fact that a relatively modern short story is used as the basis for discussion may be a factor determining the absence of historical emphases. Using another literary work, a classic perhaps, may have stimulated discussions with greater historical emphases.

(132a) When was this written, this story?
Intrinsic, Interpretive, Real

(132b) Well, a lot of these stories were written in the thirties, late thirties.
Intrinsic, Interpretive, Real

What's the year this is taking place?

Um, I would guess the 1920's, but I'm not exactly sure.

Well, they were still fighting Indians in the States.

In the 1920's?

Well, in the 1880's which would have been when grandfather was telling about his life back then.

(This statement and those that follow are taken from a transcription of a discussion of another short story, "The Leader of the People." They are examples of Historical statements; however, they have not been categorized in the other categories, nor have they been given episode numbers and statement letters.)

Biographical Statements

(53a) I don't know, everything you talk about is different from the way I've.... (b) Like I've never been grounded after either, and all this.
Extrinsic, Interpretive, Real

(55f) Like I'm not sure how my parents went about doing it, but I know I come in when I know, more or less, I should come in.
Extrinsic, Interpretive, Real

(44b) Well, I know that if I came in late. (c) You know, I know that the next week then I wouldn't be able to go out. (d) So I would come home at the right times. (e) Sometimes.
Extrinsic, Interpretive, Real

(54d) Because that's me and my own thing. (e) Because my parents have never done that.
Extrinsic, Interpretive, Real

(13f) And, you know, if I'm going into town.... (g) Well, I don't want to talk about myself, but if I'm going into town, I don't say, "Well, gee, can I wear my blue jeans and my jean-jacket," you know.
Intrinsic, Interpretive, Real

(17d) You know, even when my friends drink, or at least this is what I've heard, when they drink, someone calls you a baby.
Intrinsic, Interpretive, Real

(89d) But I was always hoping that, you know, that he'd get out of there and I always thought, well, maybe he might, you know.
Intrinsic, Interpretive, Real

(2a) Both of them are written by Steinbeck.
Intrinsic, Interpretive, Real

(65c) And I thought, "Oh, well, he's going to run out of bullets and get eaten by a lion or something."
Intrinsic, Interpretive, Selection

(71b) This thing about being eaten by a mountain lion, that would have been a possible fate, if he hadn't been shot.
Intrinsic, Interpretive, Selection

(Statement 65c and those that follow are designated Biographical, in accordance with Number 1 under Biographical Statements, because they create a biography for a fictional character.)

(79a) He could of, he could of chosen his death. (b) He didn't have to die off the rock. (c) He could have died along the way when he was, like, at first when he was riding his horse, he kept looking back for them, the dark men or whatever they were called.
Intrinsic, Interpretive, Selection

(117c) What could have happened to Pepe?
Intrinsic, Interpretive, Selection

(117d) Well, he could have gotten away and been successful.
Intrinsic, Interpretive, Selection

(29b) Like if she had told him that when you get to the city watch for this, watch for this, and watch for this.
Intrinsic, Interpretive, Selection

Philosophical Statements

(13a) Do you think he was justified in believing it?
Intrinsic, Interpretive, Selection

(13c) I don't think he was justified in believing it because his actions were sort of like a child.
Intrinsic, Interpretive, Selection

(12d) Well, I don't think it's believable in that case.
Intrinsic, Interpretive, Real

(The implication of this statement, according to its context, is I don't think Pepe is justified in, has sufficient evidence for, believing that he is a man. Hence it is designated Philosophical.)

(80c) Yes, but when you lose something that is sort of.... (d) It's just absence of mind, losing something.
Intrinsic, Interpretive, Real

(The speaker is examining the meaning of the word lose.)

(102a) I don't quite understand what you mean.
Intrinsic, Interpretive, Real

(8e) It's the simple question that it sounds like.
Intrinsic, Interpretive, Real

(85a) I think those read, particularly, don't contradict necessarily what you said. (b) But I think you'd have to kind of modify that.
Intrinsic, Interpretive, Real

(97b) I don't follow you.
Intrinsic, Interpretive, Real

(76a) You know, I can't see your point.
Intrinsic, Interpretive, Real

(28a) How does that fit into yours (concept of maturity)?
Extrinsic, Interpretive, Real

(28b) I suppose it really isn't valid. (c) Being a man, that's an awful hard thing to define.
Extrinsic, Interpretive, Real

(The key words here are valid and define.)

(29a) Manhood and maturity are tied together.
Extrinsic, Interpretive, Real

(The context of the statement forces the statement to be read as Manhood and maturity are conceptually related. Hence, it is a Philosophical statement.

(32d) Our society here will see a different thing, will have a different definition of a man, than I will myself. (e) I think in most cases the individual will have his own definition.
Extrinsic, Interpretive, Real

(31g) Possibly this could be Steinbeck's definition or part of a definition, I think. (h) Of what manhood is or the drastic change between being a boy and being a man.
Intrinsic, Interpretive, Author

(37b) Like so many people go in search of freedom, but it's nothing you can go in search about. (c) It's a mental state of mind.
Intrinsic, Interpretive, Real

Unclassifiable Statements

Because there are certain occasions when categorical designations cannot be made in one or more categories, the TACL instrument makes provision for Unclassifiable statements in each of the four major categories of the instrument. Generally a statement is designated Unclassifiable for one of the following three reasons. First, the statement is not sufficiently complete to permit categorization in one or more categories. Second, it is phrased, by design or by chance, in such a way that openendedness or vagueness obviates against making a categorical decision, particularly in the Subject category. Third, it indicates a subcategory not included in the instrument. Although the TACL instrument makes provision for Unclassifiable statements, the need for using this provision has arisen very infrequently in reference to the transcriptions that have been submitted to analysis in this study. Examples of Unclassifiable statements follow.

(79d) I thought.... Intrinsic, Interpretive	(This statement and those that follow are illustrative of the first type of Unclassifiable statement. Statement 79d is not sufficiently complete to allow Stance and Subject designations.)
(91f) It's really.... Intrinsic, Interpretive, Real	(Statement 91f is not sufficiently complete to allow Subject designation.)
(94c) So it's.... Intrinsic, Interpretive, Real	(Statement 94c is not sufficiently complete to allow Subject designation.)
(105a) It's again.... Intrinsic	(Statement 105a is not sufficiently complete to allow Nature, Stance, and Subject designations.)
(24b) How do...? Extrinsic, Interpretive, Real	(Statement 24b is not sufficiently complete to allow Subject designation.)
(114a) Well, I think it is connected with the line he draws between his father, and the knife, and the word <u>inheritance</u>. Intrinsic, Interpretive, Selection	(This statement and those that follow are illustrative of the second type of Unclassifiable statements. It is structured in an openended and vague way which does not permit the determination of the subject designation. Statements such as these are usually made by

	the teacher when introducing a new topic for discussion and may be indicative of a pedagogical maneuver. Often the student's response indicates a Subject designation, but this indication does not necessarily clarify the subject area that the teacher may have had in mind. In statement 114a the nature of the connection is not clear; hence, the Subject designation cannot be made.
(4a) What were your reactions to the story? Intrinsic, Interpretive, Selection	(The nature of the reactions is not clarified; hence, the Subject designation is Unclassifiable.)
(1b) You may have noticed some vague similarities between that story and this one called "Flight." Extrinsic, Interpretive, Author	(The nature of vague similarities is not clarified; hence, the Subject designation is Unclassifiable.)
(116a) I think the whole bit about him climbing the mountain is a gradual process. Intrinsic, Interpretive, Selection	(The nature of the gradual process is not clarified; hence, the Subject designation is Unclassifiable.)
(41a) There seems to be a whole spectrum of feelings that I felt in the story. Intrinsic, Interpretive, Real	(The nature of the feelings is not clarified; hence, the Subject designation is Unclassifiable.)
(94a) It seems like, you know, in biology you have to figure. Intrinsic, Interpretive, Real	(This statement and those that follow are illustrative of the third type of Unclassifiable statements. They are statements which indicate a subcategory which is neither included nor needed in the instrument. Statement 94a apparently indicates some kind of biological designation. The statement is unusual and the subcategory it implies is not warranted in the instrument.)
(64a) Is Monterey in Mexico? Intrinsic, Interpretive, Real	(Statement 64a apparently indicates some kind of geographical designation. The statement is unusual and the subcategory it implies is not warranted in the instrument.)

Episodes are identified and located on the transcription before the analysis and classification of individual statements begin, even though in some instances the various categories are important cues for identifying and locating episodal changes. Therefore, the first step in analyzing statements of a total discourse in a lesson in literature is the identification, location, and marking of episodes. Criteria and cues for determining episodes are adapted from studies conducted by Smith and Meux and are discussed on pp. 88-90. In this study episodes are marked by numbers, and statements within episodes are marked by letters (i.e., 1a, 1b, 1c, 1d, 1e designate the five statements of the first episode of a discourse).

Although episode and utterance designations occur before statement designations are made, it should be noted in certain very complicated portions of a transcription, statement analyses and classifications may influence or change the episode designations that have previously been made. This study permits changes such as these, but such changes are minimal.

Although the individual statements are bases for categorical designations, the information can be used to obtain utterance and episode designations by determining the predominant subcategory designation of the several statements in utterances and episodes.

Below is a passage from a transcription to illustrate some of the statements made in preceding paragraphs.

Teacher: (11a) He said, "See, Mama, I will be careful. I am a man." when she was sending him off.

Rob: (12a) But I don't think he really believed it.

Teacher: (b) You don't think he believed it?

Rob: (c) No. (d) Well, I don't think it's believable in that case. (e) He might have believed it, but it seems.... (f) He reacted....

Teacher: (13a) Do you think he was justified in believing it?

Rob: (b) No. (c) I don't think he was justified in believing it because his actions were sort of like a child. (d) You know, "Can I have the green handkerchief? Can I wear the hat with the band?" or whatever. (e) And, you know, if I'm going into town.... (f) Well, I don't want to talk about myself, but if I'm going into town, I don't say, "Well, gee, can I wear my blue jeans and my jean-jacket?" you know. (g) I just usually put something on and go. (h) And, of course, in his situation it'd be different, but I don't think he was really justified in saying, "Well, I'm a man because I'm going into town."

Pages 133-137 excluded by author.

The passage quoted above contains three episodes (11, 12, and 13), six utterances (11a, 12a, 12b, 12c-f, 13a, and 13b-h), and fifteen statements (11a, 12a, b, c, d, e, f, 13a, b, c, d, e, f, g, and h). The statement designations of the passage are presented in Table 4.

TABLE 4

STATEMENT DESIGNATIONS

ST	POS	NAT	STA	SUB
11a	In	Para	Sel	Lit
12a	In	Int	Sel	Psy
b	In	Int	Sel	Psy
c	In	Pro		
d	In	Int	Rea	Phil
e	In	Int	Sel	Psy
f	In	Int	Sel	Psy
13a	In	Int	Sel	Phil
b	In	Pro		
c	In	Int	Sel	Phil
d	In	Para	Sel	Lit
e	In	Int	Rea	Bio
f	In	Int	Rea	Bio
g	In	Int	Rea	Bio
h	In	Int	Sel	Phil

Utterance designations are obtained by identifying the predominant subcategory designation of the individual statements of the utterance. The utterance designations of this passage are presented in Table 5. In Table 5 the Subject designation of utterance 12c-f and the Stance designation of utterance 13b-h are recorded Psy/Phil and Sel/Rea respectively because each contains an equal number of statements with Psychological, Philosophical, Selection, and Real designations.

Episode designations are obtained by identifying the predominant subcategory designation of the individual statements of the episode. The episode designations are presented in Table 6. In Table 6 the Subject designation of Episode 13 is recorded Bio/Phil

because it contains an equal number of Biographical and Philosophical designations.

TABLE 5

UTTERANCE DESIGNATIONS

UT	POS	NAT	STA	SUB
11a	In	Para	Sel	Lit
12a	In	Int	Sel	Psy
12b	In	Int	Sel	Psy
12c-f	In	Int	Sel	Psy/ Phil
13a	In	Int	Sel	Phil
13b-h	In	Int	Sel/ Rea	Bio

TABLE 6

EPISODE DESIGNATIONS

EP	POS	NAT	STA	SUB
11	In	Para	Sel	Lit
12	In	Int	Sel	Psy
13	In	Int	Sel	Bio/ Phil

There are no set procedures for determining categorical designations of statements. However, several suggestions and guidelines for proceeding can be noted at this time.

First, the coder, in this case the investigator, is familiar with the literary selection being discussed in the total discourse, in this instance John Steinbeck's short story "Flight."

Second, the coder reads the total discourse completely several times in order to get impressions of the character and flow of the discussion.

Third, because the coder uses transcriptions on which utterances can be identified and on which episodes have been previously identified and marked, he works with individual episodes and utterances as he

determines categorical designations for individual statements. As he categorizes individual statements, he considers carefully their relationships to other statements and to the utterances and the episodes in which these statements occur. Speakers' names and the content and the structure of the literary work being discussed provide other kinds of continuity which are helpful to the coder.

Finally, although there is no precise sequence for determining the several kinds of categorical designations, it has been this investigator's experience that the sequence generally occurs in the order that the four categories have been discussed; that is, one generally moves from Position, to Nature, to Stance, and to Subject. There are, of course, exceptions to this pattern. There are occasions when one category is strongly cued and when it suggests other categories accordingly. There may be occasions when some determinations must be postponed until other designations of an utterance or of an episode have been determined. In most instances these omissions and postponements can be completed later, although this instrument allows for an occasional Unclassifiable statement, if evidence and cues are inadequate or contradictory.